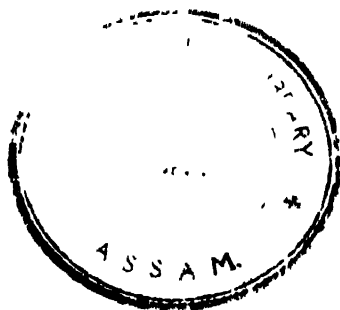


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MASTER DRAWINGS



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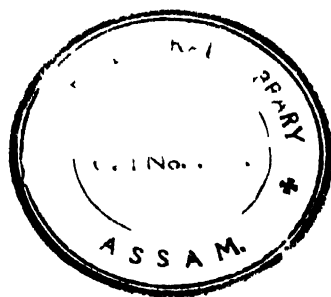
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# MASTER DRAWINGS

Edited by  
BRYAN HOLME



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**“How small is the power of words to  
convey clear notions of visible things  
and on the contrary how well fitted for  
this task is the craft of the limner.”**

**LEONARDO DA VINCI**



## INTRODUCTION

**T**HE expression of all forms of fine and applied art starts with sketches and drawings. In this medium then we may see the graphic outline of an artist's conception of any subject, alternatively his intimate impressions taken directly from life. The sketches and drawings in museums and private collections may be the preliminary stages of the creation of a painting, fresco, etching, engraving, woodcut, tapestry, sculpture, ceramic, architecture or any other branch of art. Confronted with such a stupendous range of material it is necessary to segregate those studies which started out to be and remained essentially plans or rough sketches, with little interest except in relation to the final outcome of the artist's idea, and those studies, whether completed drawings or not, which bear a sufficient stamp of greatness to be considered, in themselves, works of art. In other words, some drawings may be no more than a quick expression of an artist's thought or perception, but others, the natural outcome of long study and work, present us with definite conclusions.

One of the chief purposes of this book being to review drawings as works of art comparable in interest to any other medium of art expression, the selection has been made with this in mind.

Before the sixteenth century drawing, generally speaking, was not considered an end in itself, but soon after the beginning of that century artists began to see in the medium a legitimate means of expression. Parmigianino (1504-1540), a pupil of Correggio (1485-1534), is the first known artist actually to make copies of his drawings. He also made offsets, woodcuts, chiaroscuro prints, and reproductive etchings through which his work became more widely known.

During the same period, in Florence, lived and worked the greatest draughtsman of the Renaissance, and probably of all time. Michelangelo (1475-1564), however, made comparatively few drawings that were not intended for his own use as studies for his sculpture, painting, or frescos. Of Da Vinci (1452-1519), his greatest rival while he yet lived, and of the younger painter, Raphael (1483-1520) the same can be said. Yet from this phenomenal trio (not to mention from the two German masters of that time, Dürer (1471-1528) and Hans Holbein the Younger (1497-1543), we have the most valuable heritage of drawings of any similar period of time or, for that matter, of any century before or since. From this it follows that we need not exclude in an appreciation of *drawings as an art* notable examples which may not actually have been intended as "show" pieces at the time they were made.

In one way the medium of drawing is more elastic than any other, for there are many combinations possible of materials as well as of technique. An artist can

choose between pen and ink, (or sepia or bistre\*), pencil, colored chalk, crayon, of each of which there are many kinds—and charcoal. There is also pastel—though the modern technique may be said to have taken pastel out of the realm of drawing into painting. However, pastel (and chalk) is often employed to accentuate the highlights of a drawing. To this must be added metal-point, a technique mostly used by the old masters on a specially prepared surface, and the popular technique of wash which is applied with a fine brush for shading, background, solid colors or highlights. Although the most usual wash colors were grey, black, sepia (and Chinese white for heightening), other plain colors were sometimes introduced by the old masters. In the portraits by Cranach the Younger (1515-1586), Holbein the Younger, Clouet (1505-1572), and in many works by Dürer actual water colors were painted within the lines of the drawing. Although the old technique of colored brush drawings differs greatly from the modern conception of water color, the latter developed naturally from the former. A variety of water color sometimes used by Dürer in his landscapes, flowers, and animal studies was technically called *body-color*, the mixing of Chinese white with a pigment to make it opaque. There is really little difference between this and the more fashionably termed *gouache* except that studies referred to as gouache often include, with the body-color, a special mixture of gum. If besides these different materials and methods of application we consider also the parchments and textures and colors of paper available for drawings, we begin to see the endless effects that are possible within the accepted limitations of the medium.

In books of a general nature about art, the usual method of presentation is to classify the art of each country separately, starting with the earliest known works and ending with the latest. This is obviously the best way in an exhaustive study, but this book is in no sense a history; it is, precisely, a book of important drawings assembled for our appreciation and enjoyment. I prefer to arrange the artists chronologically, but not to separate them by countries. Although the external conditions of a country often influenced the fashion of an artist's work, and sometimes is the feature we like best about it, there lies beneath a great work some quality that transcends the boundaries of time or place. We can see something more in a Da Vinci head than an Italian face or headdress and something more in Dürer's drawings of hands than the hands of a German. It is from this point of view that the art of the past can be most helpful to artists today, and, in a broader sense, of more lasting interest to the connoisseur or layman. And so let us start by breaking down as many barriers as possible and ask ourselves—what is it we expect of drawings, or of any works of art? Also what is it that is similar about artists' works of the

(\* *Sepia* is made from the dye of cuttle fish. *Bistre*, also frequently used in old master drawings, was a preparation of yellow brown soot containing tar.)

different periods, schools and countries? It seems to me that we can divide the past few centuries of art into five separate lines which run through all centuries, but there is one underlying principle which refers to all lines. An artist must draw, or paint, from life what he sees or feels. Therefore to the extent that all men are and always have been alike, so what he sees and feels is and always has been alike. To the extent, however, that man's personalities and perceptions differ so do his works differ. Even the most imaginative work must bear a relationship to ourselves, our functions, and to nature in general—otherwise it becomes purely intellectual or mathematical, resulting in lines, circles, squares, cubes, or formless shapes, which prove little or nothing. Abstract art may be effective from the point of view of craftsmanship or designing, but it comes in quite a different category from our present survey.

As we have touched upon the idea of imaginative drawing and painting, we may take as our first line of art the one which includes William Blake (1757-1827), probably the most imaginative draughtsman we know. In spite of this, Blake's biblical and mythological themes are based on strongly recognizable feelings and beliefs. With keen perception he attempted to represent the mystical aspect of man in relation to the universe—a broad and immensely controversial theme. Although Blake is in many respects unique, he obviously takes an important place amongst those artists who have sought primarily to express something deeper, on a higher plane, than the purely external appearance of people and things. While other artists like El Greco (1541-1614) and many of the great Renaissance artists have expressed a *psychological* side of man more subtly and with better technique than Blake, others have expressed their ideas much less profoundly.

By way of direct contrast to Blake, another great name in art is J. A. D. Ingres (1780-1867) who lived at the same time. We probably have no right to assume what Ingres' philosophy was, not knowing for certain what he may have wished to draw, but one can and must judge his work on the basis of what he has left us to see, and that is the work of a very great technician whose studies of people and figures express the worldly aspect of his subject. That is, however beautiful they may be to look at from one point of view, they are essentially photographic and obvious when compared with the work of Blake or with the work of any other artist of strong emotional feeling. Here then we have a second line—made up of artists whose work is mostly *external* and has little if any feeling for spiritual qualities. In this group also must be put those artists who render documentary sketches for purposes of information or comparison—architectural drawings or detailed drawings of birds, animals, and plant life, which we may admire for their masterful technique rather than for any other virtue.

A third line can be drawn for those artists whose chief subject interest is the life

history of their particular period and locality. This they depict with fashionable aplomb, with biting satire or with genial caricature. In this category belong such artists as Pieter Breughel (1525-1569), Van Ostade (1610-1685), William Hogarth (1697-1764), François Boucher (1703-1770), J. H. Fragonard (1732-1806), Francisco Goya (1746-1828), Thomas Rowlandson (1756-1827), Constantin Guys (1805-1892), Toulouse Lautrec (1864-1901). They comprise the long line of *illustrator draughtsmen* whose work is essentially a personal document of their particular period.

In the fourth classification lie those artists whose style, as well as theme, is strongly *poetical*. In this group we can place the work of most of the great Asiatics, particularly the 16th and 17th century Persian (in their illuminated manuscripts) and on a different scale such artists as Odilon Redon (1840-1916), Eugene Berman (contemporary) and other fantasy artists whose themes have a definite poetical feeling.

The fifth logical distinction can be drawn for artists whose work in its essential form is *experimental*, but which, in some respects, represents an idea or technique clearly and importantly enough to have earned the artist the reputation of a master. Concrete examples of these artists are easiest to find in the moderns, though it is reasonable to suppose they have always existed and particularly at the initial stages of any new movement in the history of art. So accustomed are we now to the result of past deviation in technique, that for the most part we forget the long experimental period which existed between one ultimate achievement and the next. In many cases little or no documentary evidence of the actual struggle is left us to see. For instance, there are no drawings extant of Cimabue (1240?-1301) or Duccio (1255-1319), and none that can be safely attributed to Giotto (1276-1336), who is popularly called the father of European art. On the other hand we have all the evidence we need of Paul Cézanne (1839-1906) who stands in the same position to modern art as Giotto did to the Italian Renaissance. Whether Cézanne's work, or merely his influence, will live through the centuries is a question we must leave to the theorists, or better still, to posterity. Obviously we cannot see the same conclusion in Cézanne as we can in Giotto, though at the time Giotto worked he undoubtedly created as much disturbance among his contemporaries as Cézanne did amongst his. The feud between Byzantine art, and the *new art* continued for a long time in Italy. Cézanne and Vincent Van Gogh (1853-1890) were, and Pablo Picasso is, to say the least, revolutionary. To the majority of people much of their work and the work of other moderns still needs explanation. Being important enough at least for a certain amount of explanation, these and other artists of an experimental genre must fall into a separate category.

An obvious looseness appears in a general classification of this nature. Many

sub-divisions can be made, and there are artists whose work may be said to be evenly balanced between two or more categories—nevertheless one can establish definite values along these lines. Knowing the characteristic ingredients, so to speak, we can decide the type of recipe which interests us most. This is the best way I know of approaching art as a whole and may help to prevent the habit many people have of considering art something apart from their daily life because they think they cannot understand it. There is no reason for placing art on a revered pedestal, no reason for separating it from anything else we see and choose to have around us, for there must be at least one line that corresponds to our own particular taste if we stop for a moment to analyze and choose.

The drawings I have included in this limited survey are representative of the best of each period and though very many of the great masterpieces are necessarily excluded because of space, there are enough to give one a general picture—the flavor of each period, the characteristic of each style, so that we may review the differences and similarities, the greatnesses and weaknesses of the different masters in relation to each other and the history of drawing as a whole.

There is a greater analogy, generally speaking, between artists' drawings of each century than there is between their work in any other medium. The reason for this is clear if we remember that so many drawings were routine studio sketches or, as was mentioned earlier in this introduction, were preliminary studies for painting, sculpture, or fresco. As such, they seldom reached the high degree of finish which particularly distinguishes one artist's technique from another. By this I do not mean that it is not easy to distinguish at first glance a Rubens from a Boucher drawing, but I do mean that the closer to the fundamental structure of art we come, the greater the analogies we find—and the same principle holds good for any subject we study. What is also interesting here is that by looking at the sketches still existing of many of the old masters we begin to see how the effectiveness of unfinished line influenced the moderns to adopt this formula as an end in itself, not only for drawing but for painting as well. So often the spontaneity of a quickly rendered sketch and the accidental qualities that appear in it are well nigh impossible to retain in a perfectly finished study. Only the greatest masters of all manage to express the flowing movement and emotional quality of line with a solidity that makes the work convincing, beautiful, and of lasting worth. Although, as an artist recently remarked to me, the wonderful part of a sketch is that it has a *future*, it is the common weakness of modern painters to place too much reliance on the accidental quality of draughtsmanship or painting to achieve their effects. By that I mean that chance should not be a guiding principle. It is true that an artist like Rembrandt (1606–1669) made the maximum use of drawing as a light and free medium of expression, but his genius *and* his conscience could not allow him

to leave this as the only record of his work. Rembrandt, in other words, could compete with the most modern draughtsmen in the impressionist use of pencil and wash, but I question the ability of most moderns to compete, if they wanted to, with Rembrandt's technique in oils. An artist must have a basic training before he can, at will, indulge in fancies, and he cannot continually make a virtue out of mistakes. But here the term modern has been used too loosely, for there are many living artists whose painting in the final analysis may well stand the test of time—and time is really the only reliable critic we have. We must remember that fifty years in the history of art is small compared to the whole, and that very few great names emerge from the receding years of any but the greatest periods. Even then the number is very small compared to those which have, after a brief flash, fallen back into obscurity. How many Michelangelos are there? How many El Grecos? Accepting the inevitable answer to such a question, we are forced to make room for the works of art by men of lesser stature, some of whose works appeal equally to one or more sides of our particular taste. A reverence for one particular artist or school should not exclude an appreciation of another. Because one is awed by a Tintoretto (1518-1594) masterpiece, it should not exclude the enjoyment of Guys, or because one's favorite artist is Pisanello (1397-1455) we might not, in a different way, also like the contemporary drawings of Matisse.

Although this book resolved itself into a collection of European drawings, I have included works by Persian artists of the sixteenth and seventeenth centuries because I believe that any general survey of western drawings covering these particular centuries should at least touch upon the genius of these near Eastern artists. The exquisite detail of line, the perfect proportion, and the sheer lyrical quality of this work has given much to Europe in the past and will always carry an important message to the contemporary artist anywhere. It may be argued that, on this basis, Chinese drawings should also be included. If space permitted, there would be no reason to exclude them, except that Far Eastern art has been a less direct influence on Europe than Persian art has, and covering as it does such an enormous period of time, should certainly be treated as a subject on its own.

In conclusion I would say that it is our misfortune that so few important drawings exist of some of the greatest and most prolific painters of the Titian, Giorgione, Greco, Velazquez calibre, and again of many of the impressionists and our best known contemporaries. In the case of these old masters, the value of drawings, apart from their use as working sketches, was not considered, and in the case of most of the impressionists and contemporary painters, the stress has been on color rather than form—with the result that we have had, until now, comparatively little modern draughtsmanship at all comparable to the works of the past. For the most part the technique of the sketch has gone into the painting itself.

# INDEX

ARTIST	DATE	COLLECTION	PLATE
Bandinelli, Baccio <i>Head of a Bearded Man</i>	1493-1560	<i>Pierpont Morgan Library</i>	43
Bartolommeo, Fra <i>Madonna and Child</i>	1475-1517	<i>Fogg Museum of Art</i>	20
Bellini, Giovanni <i>Portrait Study</i>	1430?-1516	<i>Uffizi Gallery</i>	10
Bellini, Jacopo <i>Umpires and Spectators at a Tournament</i>	1424-1470	<i>Louvre</i>	9
Berman, Eugene <i>Music</i>	Contemporary	<i>Mr. Julien Levy</i>	128
Blake, William <i>Woman Taken in Adultery</i> <i>The Flight into Egypt</i> <i>Angel of the Revelation</i> <i>Job's Evil Dreams</i>	1757-1827	<i>Boston Museum of Fine Arts</i> <i>Metropolitan Museum of Art</i> <i>Metropolitan Museum of Art</i> <i>Pierpont Morgan Library</i>	94 95 96 97
Botticelli, Sandro <i>Witches</i> <i>Abundance</i>	1444-1510	<i>Uffizi Gallery</i> <i>British Museum</i>	14 15
Boucher, François <i>Lady in Oriental Costume</i> <i>Reclining Figure</i>	1703-1770	<i>Pierpont Morgan Library</i> <i>Albertina Museum</i>	81 82
Bouts, Dirk <i>Portrait of a Man</i>	1420-1475	<i>Smith College Museum</i>	5
Breughel, Jan <i>Harbor Scene</i>	1568-1625	<i>Durlacher, New York</i>	62
Breughel, Pieter <i>A Village River with Boats and a Pier</i> <i>Summer</i>	1525?-1569	<i>Pierpont Morgan Library</i> <i>Private Collection</i>	52 53
Campagnola, Domenico <i>Landscape (See also Titian, as the work of his studio)</i>	1517-1572	<i>British Museum</i>	44
Canaletto (Antonio Canale) <i>Circular Church</i>	1697-1768	<i>Fogg Museum of Art</i>	77
Carpaccio, Vittore <i>Drawing for the History of St. Ursula</i>	1466-1522	<i>Uffizi Gallery</i>	24
Carraci, Annibale <i>Jacob Asleep</i>	1560-1609	<i>Metropolitan Museum of Art</i>	58
Cézanne, Paul <i>Achille Empiré</i>	1839-1906	<i>Mr. M. A. Chappuis, Paris</i>	107

ARTIST	DATE	COLLECTION	PLATE
Clouet, François <i>Charles II (Duc de Lorraine)</i> <i>Marguerite de France</i>	1505?-1572	<i>Conde Museum, Chantilly</i> <i>Conde Museum, Chantilly</i>	50 51
Corot, Camille <i>Henry Leroy as a Child</i>	1796-1875	<i>Fogg Museum of Art</i>	99
Cosimo, Piero di <i>Madonna and Child (Study with Saints)</i>	1462-1521	<i>British Museum</i>	23
Cranach, Lucas Von, The Younger <i>Elisabeth of Saxony</i>	1515-1586	<i>Kaiser Friedrich Museum</i>	49
Dali, Salvador <i>Anthropomorphic Echo</i>	Contemporary	<i>Mrs. G. Reginald Monkhouse</i>	126
Daumier, Honoré <i>The Market</i> <i>A Clown</i>	1808-1879	<i>Mr. John D. Rockefeller, Jr.</i> <i>Metropolitan Museum of Art</i>	103 104
Da Vinci (See Vinci)			
Degas, Edgar <i>Edouard Manet (Study for a portrait)</i> <i>Ballet Dancers Resting</i>	1834-1917	<i>Metropolitan Museum of Art</i> <i>Private Collection</i>	105 106
Delacroix, Eugène <i>Hamlet</i>	1799-1863	<i>Albertina Museum</i>	102
Dufy, Raoul <i>Landscape</i>	Contemporary	<i>Mr. Raoul Dufy</i>	125
Dürer, Albrecht <i>Holy Trinity</i> <i>Study for Adam</i> <i>The Christchild</i> <i>Nuremberg Girl</i> <i>Study of Hands</i> <i>The Hare</i> <i>Columbine</i>	1471-1528	<i>Boston Museum of Fine Arts</i> <i>State Museum, Berlin</i> <i>Kunsthalle Museum</i> <i>Albertina Museum</i> <i>Budapest Museum of Fine Arts</i> <i>Albertina Museum</i> <i>Albertina Museum</i>	25 26 27 28 29 30 31
Dyck, Anthony Van <i>Two English Heralds</i> <i>Count Albert of Arenberg (on Horseback)</i>	1599-1641	<i>Albertina Museum</i> <i>Metropolitan Museum of Art</i>	67 68
Flemish, Unknown <i>Study of a Kneeling Lady</i>	15th Century	<i>Pierpont Morgan Library</i>	6
Fragonard, Jean-Honoré <i>Villa D'Este</i>	1732-1806	<i>Albertina Museum</i>	83
Gainsborough, Thomas <i>Study of a Lady</i> <i>Landscape</i>	1727-1788	<i>Pierpont Morgan Library</i> <i>Metropolitan Museum</i>	86 87
German, Unknown <i>Knight in Fantastic Costume</i>	15th Century	<i>Pierpont Morgan Library</i>	8
Géricault, Théodore <i>Italian Landscape</i>	1791-1824	<i>Fogg Museum of Art</i>	98



ARTIST	DATE	COLLECTION	PLATE
Goya, Francisco	1746-1828		
<i>The Swing</i>		<i>Metropolitan Museum of Art</i>	90
<i>The Stabbing</i>		<i>Metropolitan Museum of Art</i>	91
Greco, El (Domenico Theotocopuli)	1541-1614		
<i>Head of a Woman in the Espolio (enlarged)</i>		<i>Pinakotek, Munich</i>	59
Guardi, Francesco	1712-1793		
<i>Grand Canal, Venice (Follower of Guardi)</i>		<i>Metropolitan Museum of Art</i>	84
<i>Grand Canal, Venice</i>		<i>Knoedler, New York</i>	85
Guercino	1591-1666		
<i>Piazza with Fireworks</i>		<i>Metropolitan Museum of Art</i>	60
<i>Ruins</i>		<i>Uffizi Gallery</i>	61
Guys, Constantin	1805-1892		
<i>Lady Dressed for a Ball</i>		<i>Marées Society, Paris</i>	100
<i>Officers of the Guard</i>		<i>Metropolitan Museum of Art</i>	101
Hogarth, William	1697-1764		
<i>Beer Street</i>		<i>Pierpont Morgan Library</i>	80
Holbein, Hans, the Younger	1497-1543		
<i>Clinton</i>		<i>Royal Collection, England</i>	46
<i>Sir John Godsalue</i>		<i>Royal Collection, England</i>	47
<i>A Woman Standing</i>		<i>Basel Museum</i>	48
Huysum, Jan Van	1682-1749		
<i>Flowers</i>		<i>Durlacher, New York</i>	74
Ingres, J. A. D.	1780-1867		
<i>The Guillon-Lethière Family</i>		<i>Boston Museum of Fine Arts</i>	92
<i>A Lady and a Boy</i>		<i>Metropolitan Museum of Art</i>	93
Laurencin, Marie	Contemporary		
<i>Finette (Lithographic drawing for "Les Aventures De Finette" by J. L. H. de Villandon)</i>		<i>Tremois, Paris</i>	129
Lautrec, Toulouse	1864-1901		
<i>At the Circus</i>		<i>Knoedler, New York</i>	118
Lippi, Fra Filippo	1406-1469		
<i>Young Woman (Portrait of)</i>		<i>Uffizi Gallery</i>	4
Lippi, Fra Filippino	1457-1504		
<i>Study for St. Sebastian and a Young Man</i>		<i>Metropolitan Museum of Art</i>	21
Lombard School	15th Century		
<i>Animal Studies</i>		<i>Fogg Museum of Art</i>	3
Manet, Edouard	1832-1883		
<i>Café Scene</i>		<i>Fogg Museum of Art</i>	109
Mantegna, Andrea	1431-1506		
<i>Apostles</i>		<i>Fogg Museum of Art</i>	12
Matisse, Henri	Contemporary		
<i>Portrait of a Lady</i>		<i>Fogg Museum of Art</i>	119
<i>White Plumes</i>		<i>Mr. Pierre Matisse</i>	120

ARTIST	DATE	COLLECTION	PLATE
Michelangelo (Michelangelo Buonarotti)	1475-1564		
<i>Archers Shooting at a Mark</i>		Windsor Castle	36
<i>Study of Christ Risen from the Tomb</i>		Windsor Castle	37
<i>Head of a Woman</i>		University Galleries, Oxford	38
<i>Study for the Libyan Sibyl</i>		Metropolitan Museum of Art	39
<i>Studies of a Madonna and Child</i>		State Museum, Berlin	40
Monet, Claude	1840-1926		
<i>Sailboats at Honfleur</i>		Durand-Ruel, Paris	108
Murillo, Bartolomé Esteban	1618-1682		
<i>The Assumption of the Virgin</i>		Pierpont Morgan Library	69
Ostade, Adriaen Van	1610-1685		
<i>Interior with Boors (drinking and smoking)</i>		Pierpont Morgan Library	73
Palma, (Palma Vecchio)	1480-1528		
<i>Christ on the Mount</i>		Albertina Museum	22
Parmigianino (Francisco Marzuoli)	1504-1540		
<i>Saint Catherine</i>		Uffizi Gallery	42
Persian, Unknown			
<i>A Court Dwarf (of Murad III)</i>	16th Century	Fogg Museum of Art	54
<i>Camel With Driver (perhaps by Sultan Muhammad)</i>	16th Century	Mr. Philip Hofer and the Iranian Institute, N. Y.	55
<i>A Kneeling Youth</i>	16th Century	Courtesy the Iranian Institute	56
<i>Portrait of a European</i>	17th Century	Mr. Gerald Reillinger	57
Perugino, Pietro	1445-1523		
<i>Head of St. Laurence</i>		Pierpont Morgan Library	13
Piazzetta, Giambattista	1682-1754		
<i>Lute Player</i>		Uffizi Gallery	75
Picasso, Pablo	Contemporary		
<i>Head of a Young Man</i>		Brooklyn Museum	121
<i>Concert</i>		Mr. Paul Rosenberg	122
<i>Three Dancers Resting</i>		Mr. Paul Rosenberg	123
Pisanello, (Vittore Pisano)	1395-1455		
<i>Costume Studies</i>		Pierpont Morgan Library	1
<i>River God and Horse's Head</i>		Pierpont Morgan Library	2
Pollajuolo, Antonio	1429-1498		
<i>Figure of Adam (Study)</i>		Uffizi Gallery	7
Pontormo, Jacopo	1494-1556		
<i>Portrait of a Young Woman</i>		Uffizi Gallery	41
Raphael (Raffaello Santi)	1483-1520		
<i>Holy Family</i>		Uffizi Gallery	32
<i>Young Girl (Study)</i>		Uffizi Gallery	33
<i>Young Woman in Front of a Window</i>		Louvre	34
<i>Three Graces</i>		Windsor Castle	35

ARTIST	DATE	COLLECTION	PLATE
Redon, Odilon	1840-1916		
<i>Profile of a Woman</i>		<i>John Goriany</i>	113
<i>Orpheus</i>		<i>Cleveland Museum of Art</i>	114
Rembrandt	1606-1669		
<i>Esther and Mordecai</i>		<i>Pierpont Morgan Library</i>	70
<i>Woman Carrying a Child (Downstairs)</i>		<i>Pierpont Morgan Library</i>	71
<i>Young Girl's Toilet</i>		<i>Albertina Museum</i>	72
Renoir, Auguste	1841-1919		
<i>Portrait of Dieterle (Half Length)</i>		<i>Private Collection</i>	110
Romney, George	1734-1802		
<i>Figure</i>		<i>Durlacher, New York</i>	88
Rowlandson, Thomas	1756-1827		
<i>A Gaming Table (at Devonshire House)</i>		<i>Metropolitan Museum of Art</i>	89
Rubens, Peter Paul	1577-1640		
<i>Landscape</i>		<i>Pierpont Morgan Library</i>	63
<i>The Archduke Albert (on Horseback)</i>		<i>Louvre</i>	64
<i>Marie de Medici</i>		<i>Louvre</i>	65
<i>Rubens' Son Nicholas</i>		<i>Albertina Museum</i>	66
Seurat, Georges	1859-1891		
<i>The Artist in His Studio</i>		<i>Mr. Albert E. Gallatin</i>	111
<i>Lady Fishing</i>		<i>Museum of Modern Art</i>	112
Tchelitchev, Pavel	Contemporary		
<i>Farm Hand</i>		<i>Vassar College</i>	124
Tiepolo, Giovanni Battista	1696-1770		
<i>Boar Hunt</i>		<i>Fogg Museum of Art</i>	78
<i>Abraham Visited by the Angels</i>		<i>Metropolitan Museum of Art</i>	79
Tintoretto, Jacopo Robusti	1518-1594		
<i>The Last Supper</i>		<i>Louvre</i>	45
Titian (Tiziano Vecellio)	1477-1576		
<i>Landscape (See also Campagnola, Titian's assistant)</i>		<i>British Museum</i>	44
Van Gogh, Vincent	1853-1890		
<i>Old Man with Bowed Head</i>		<i>Kroller-Muller Foundation</i>	115
<i>Woman Meditating</i>		<i>Museum of Modern Art</i>	116
<i>Cornfield</i>		<i>Mr. James W. Barney</i>	117
Verrochio, Andrea	1435-1488		
<i>Head of a Woman (with elaborate hair dress)</i>		<i>British Museum</i>	11
Vertes, Marcel	Contemporary		
<i>Mother and Child</i>		<i>Marcel Vertes</i>	127

ARTIST	DATE	COLLECTION
Vinci, Leonardo da <i>Isabella D'Este</i> <i>Mary Magdalene</i> <i>Head of Christ</i> <i>Study of a Head</i>	1452-1519	<i>Louvre</i> <i>Uffizi Gallery</i> <i>Pinacoteca di Brera, Milan</i> <i>Uffizi Gallery</i>
Watteau, Antoine <i>Study of Heads (two young girls)</i>	1684-1721	<i>Pierpont Morgan Library</i>



1. COSTUME STUDIES. Pen, bistre and water color. PISANELLO. Veronesc. XVTH Century.



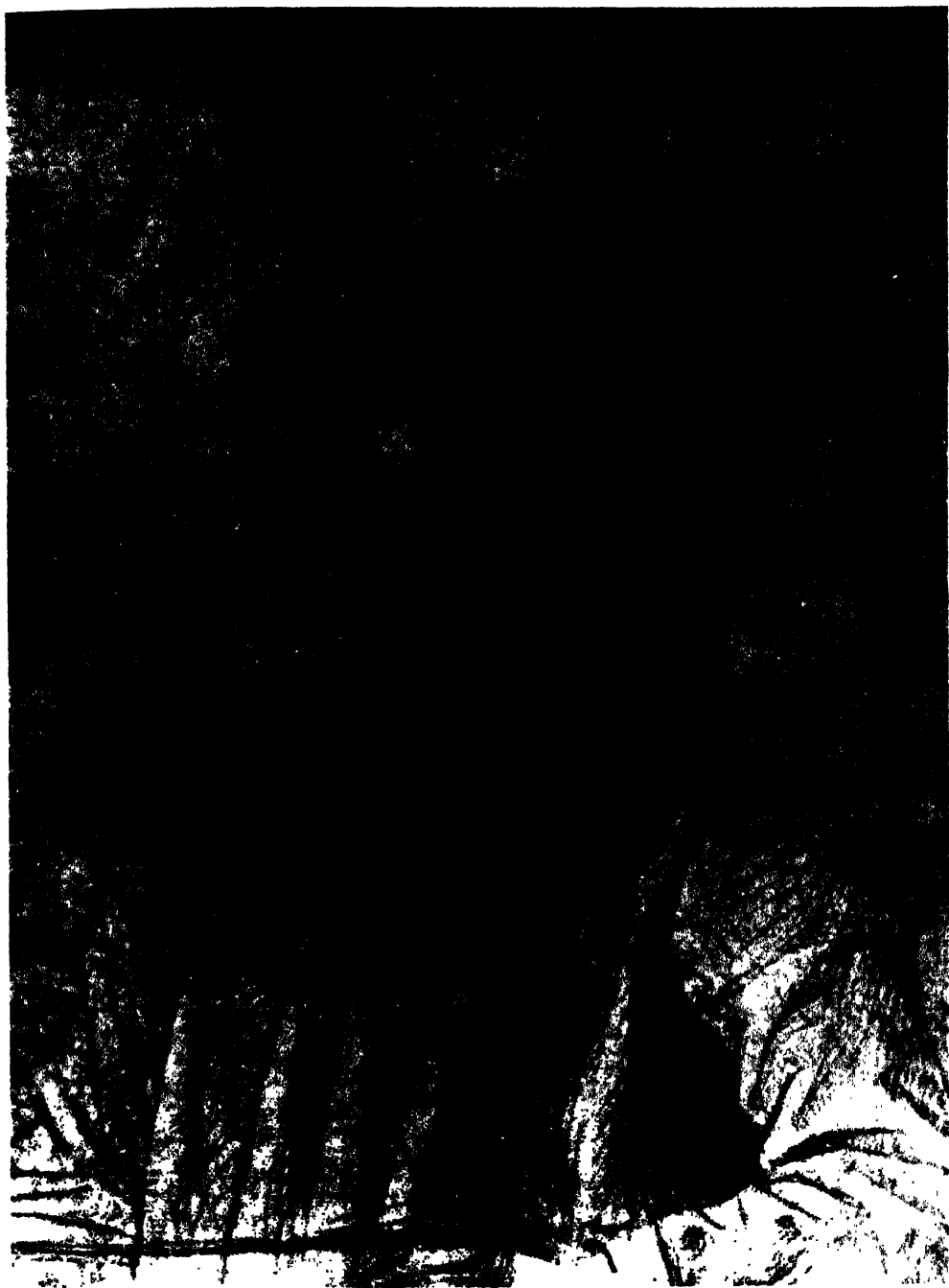
RIVER GOD AND HORSE'S HEAD. Chalk and wash drawing. PISANELLO. Veronese.





4. YOUNG WOMAN. Pen, bistre, wash. FILIPPO LIPPI. Florentine. XV<sup>TH</sup> Century.





5. PORTRAIT OF A MAN. Silverpoint drawing. DIRK BOUTS. Flemish. XV<sup>TH</sup> Century.



6. STUDY OF A KNEELING LADY. Pen and bistre. FLEMISH. XVII Century.



7 FIGURE OF ADAM. Charcoal, pen and wash POLLAJUOLO Florentine XVth Century



KNIGHT IN FANTASTIC COSTUME. Pen and bistre. GERMAN. XVII Century.



9 UMPIRES AND SPECTATORS AT A TOURNAMENT  
Venetian XV<sup>th</sup> Century

Pen JACOPO BELLINI



1 PORTRAIT STUDY Chalk GIOVANNI BELLINI Venetian XVTH Century



11 HEAD OF A WOMAN Chalk, bistre with white VERROCCHIO Florentine XVTH Century



APOSTLES. Brush drawing, heightened with white. MANTEGNA. Paduan. XVTH Century.











16. ISABELLA D'ESTE. Black chalk and pastel. DA VINCI. Florentine. XVth Cen



17. MARY MAGDALENE. Chalk drawing. DA VINCI. Florentine. XVTH Century.



18 HEAD OF CHRIST Chalk and tempera DA VINCI Florentine XVth Century

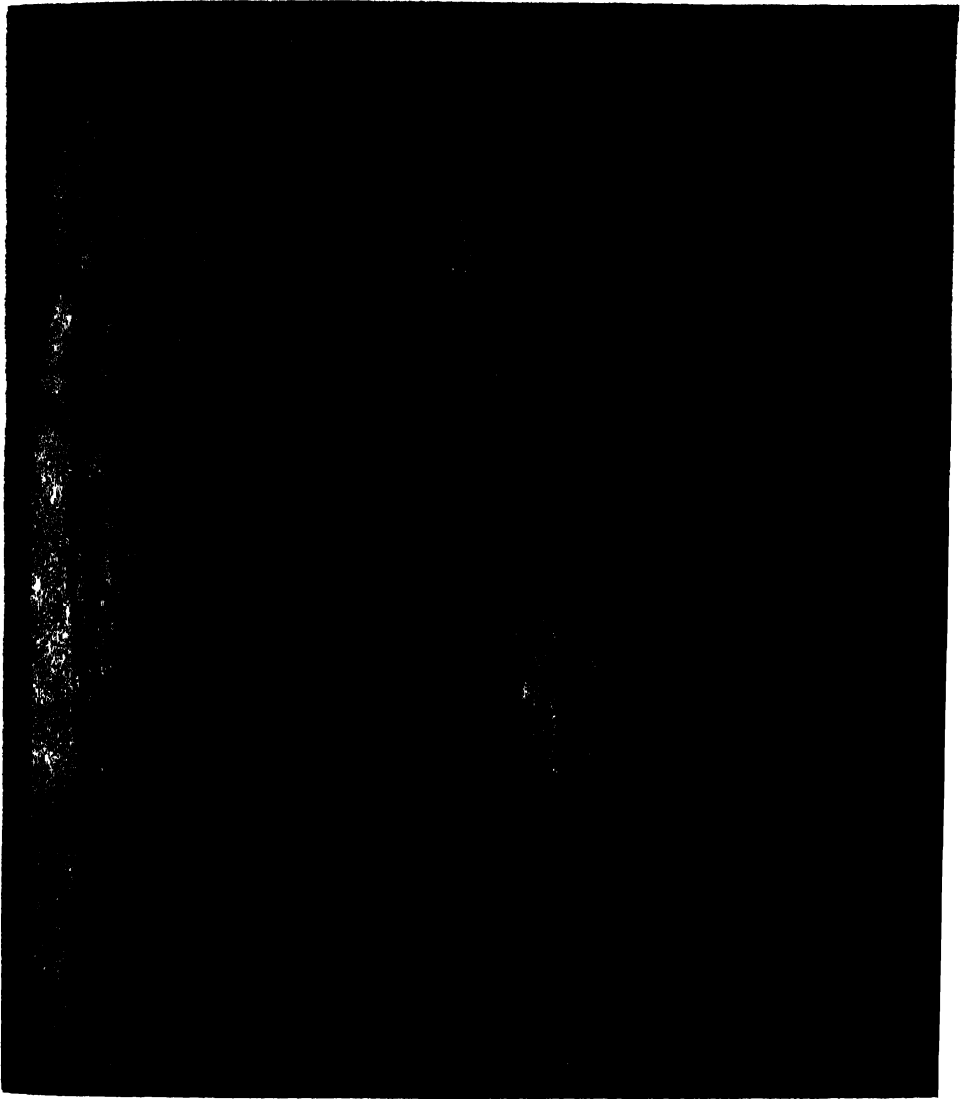


19 STUDY OF A HEAD Chalk drawing DA VINCI Florentine XVTH Century



20. MADONNA AND CHILD. Pen. FRA BARTOLOMMEO. Florentine. XV<sup>TH</sup> Century.





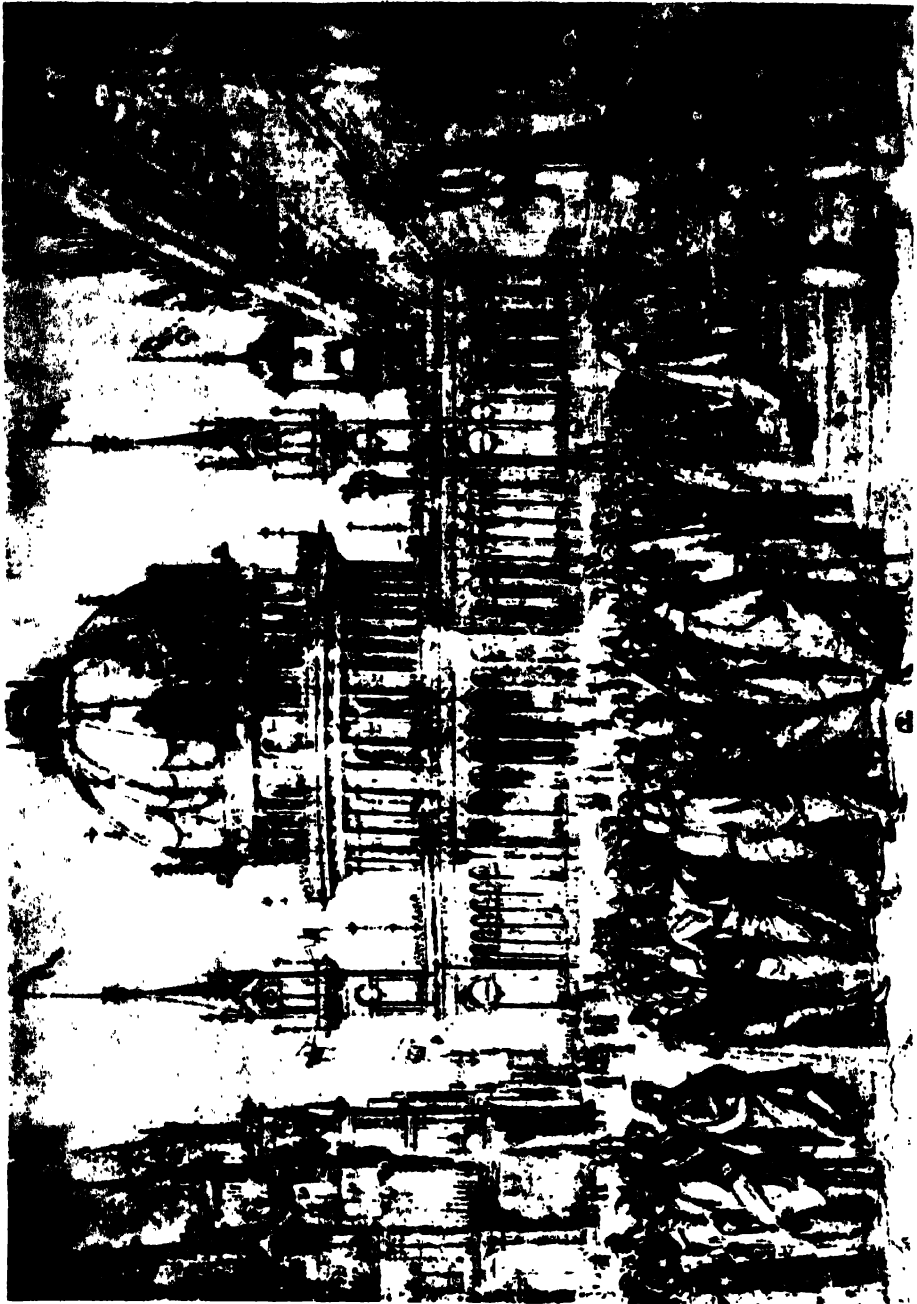
21. STUDY FOR A ST. SEBASTIAN AND A YOUNG MAN. Silverpoint, wash, heightened with white. FILIPPINO LIPPI Florentine XVth Century.



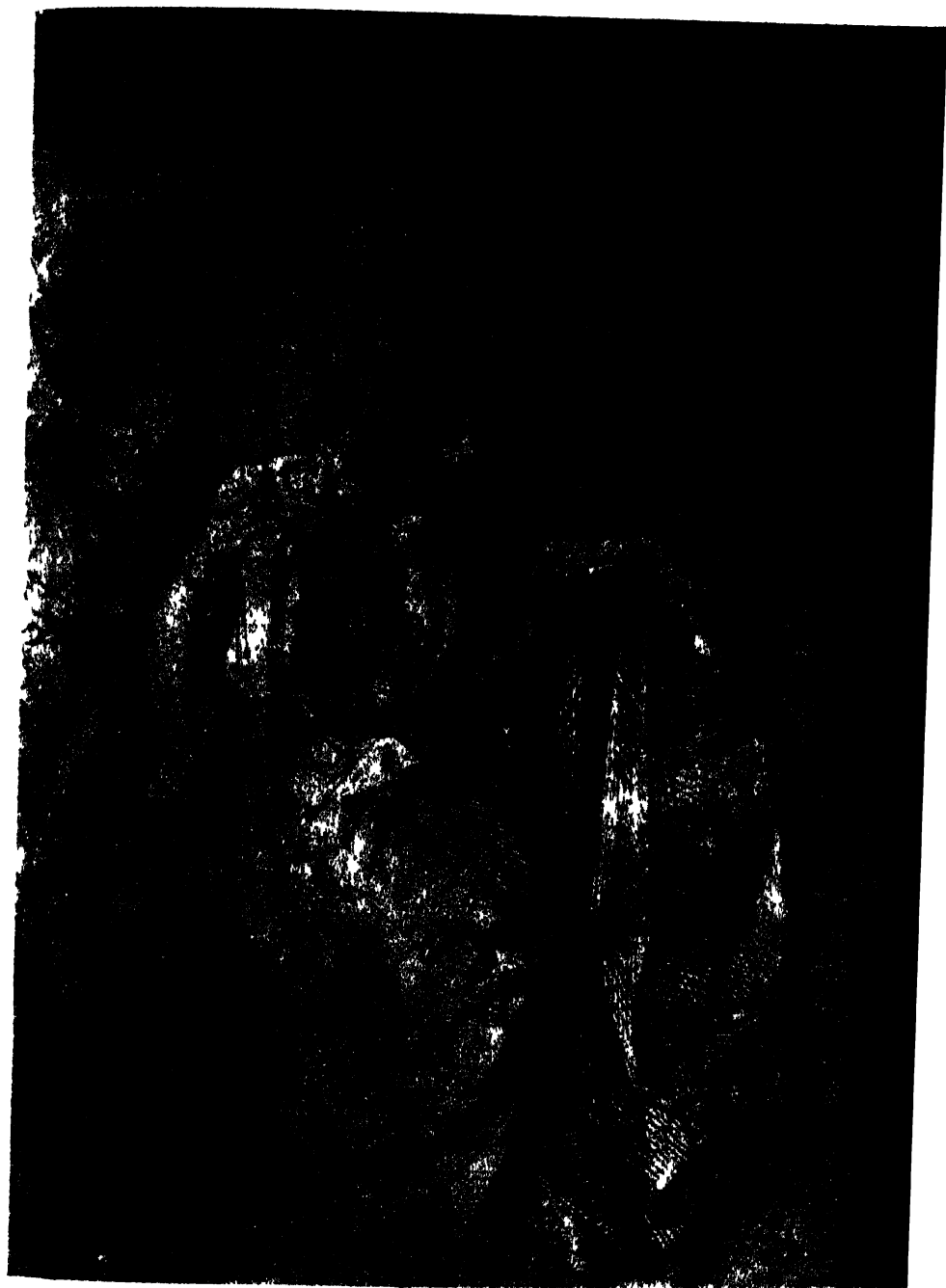
22. CHRIST ON THE MOUNT. Pen and wash. PALMA. Venetian. XVIIth Century.



23 MADONNA AND CHILD Pen and bistre DI COSIMO Florentine XVIth Century



24. DRAWING FOR THE HISTORY OF ST. URSULA. Pen and chalk. CARPACCIO.  
Venetian. XVIth Century.







Bildung des J. L. L. 15<sup>oo</sup>  
Die gutt. und die L. L. L.











31. COLUMBINE.

Water color drawing.

DÜRER.

German.

XVTH Century





33. YOUNG GIRL.

Black chalk heightened with white.

RAPHAEL.

Umbrian.



34 YOUNG WOMAN IN FRONT OF A WINDOW Pen drawing RAPHAEL Umbrian



35. THREE GRACES.

Red chalk.

RAPHAEL.

Umbrian.

XVITH Century.



36 ARCHERS SHOOTING Red chalk MICHELANGELO Florentine XVIth Century





37 STUDY OF CHRIST RISEN FROM THE TOMB Black chalk MICHELANGELO





39 STUDY FOR THE LIBYAN SIBYL Red chalk MICHELANGELO Florenti



40. STUDIES OF A MADONNA AND CHILD. Pen and brown ink. MICHELANGELO.  
Florentine. XVI<sup>TH</sup> Century.



41 PORTRAIT OF A YOUNG WOMAN Red chalk PONTORMO Florentine.



42 SAINT CATHERINE Black and red chalk PARMIGIANINO Italian XVIth Century.





44. LANDSCAPE. Pen and bistre. TITIAN (Campagnola). Venetian. XVIII Century.





45. THE LAST SUPPER Wash drawing. TINTORETTO. Venetian. XVIIth Century

Clinton.





47 SIR JOHN GODSALVE.

Black chalk

HOLBEIN THE YOUNGER

German.



48. A WOMAN STANDING. Pen and wash. HOLBEIN THE YOUNGER. Germ



49. ELISABETH OF SAXONY. Pen and water color. CRANACH. German. XVIth Century.



50 CHARLES II Chalk with water color FRANÇOIS CLOUIE French XVIIth Century



51. MARGUERITE OF FRANCE. Water color drawing. FRANÇOIS CLOUET. French.



52. A VILLAGE RIVER WITH BOATS AND A PIER. Pen and bistre touched with blue.  
PIETER BREUGHEL. Flemish. XVII<sup>TH</sup> Century.





53. SUMMER. Pen and bistre. PIETER BREUGHEL. Flemish. XVIth Century.

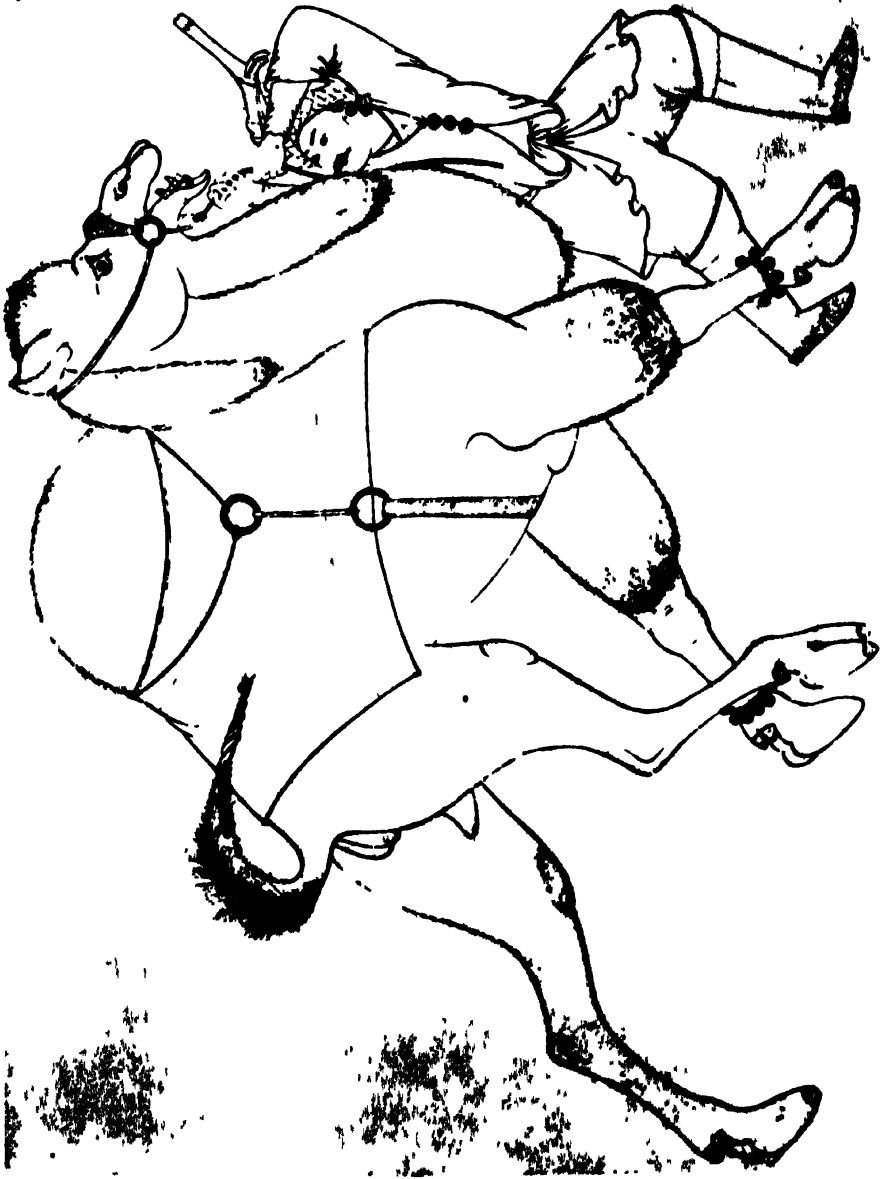


51. A COURT DWARF

Pencil drawing

PERSIAN

XVIth Century



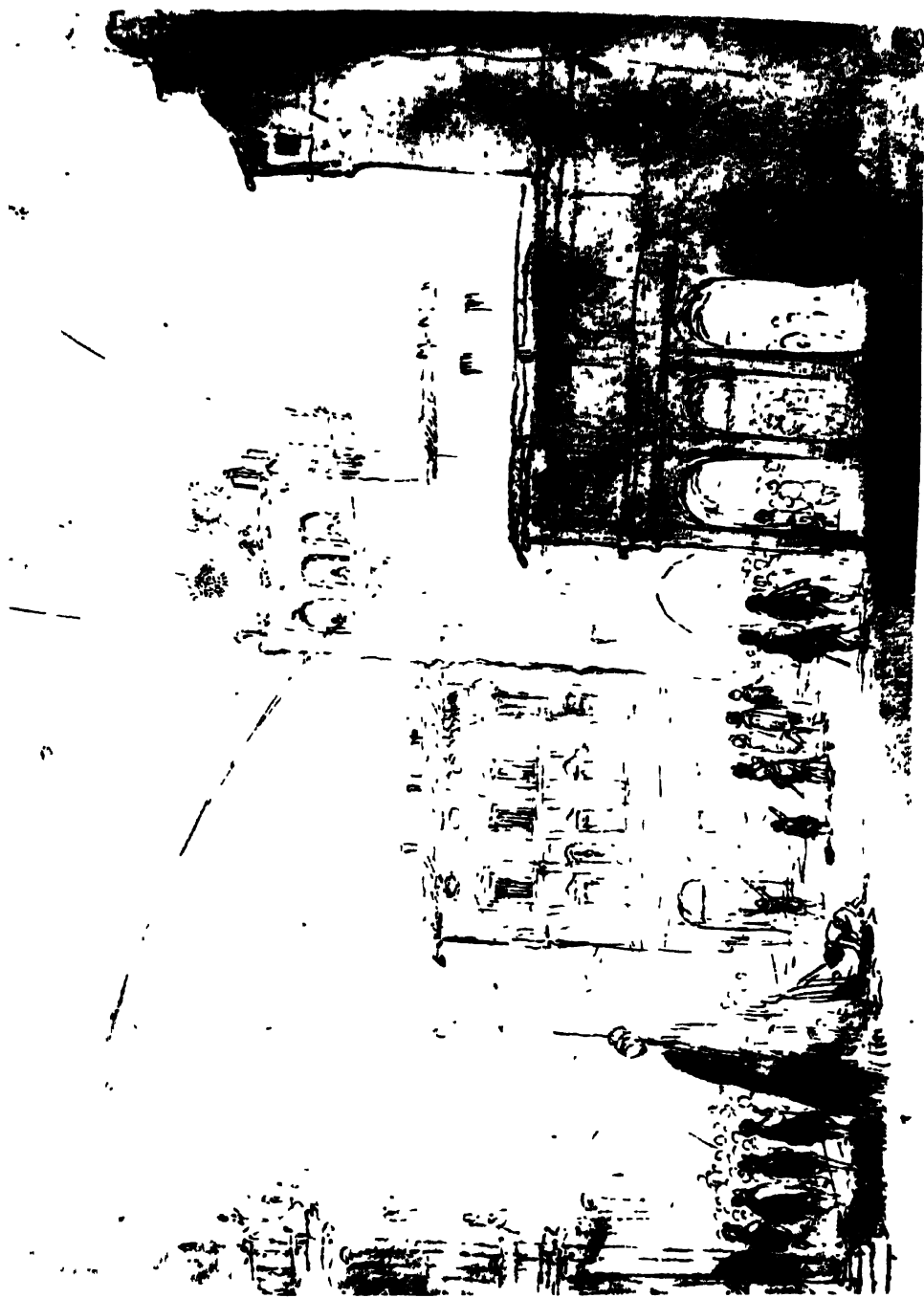








59. HEAD OF A WOMAN IN THE ESPOLIO Pen L.L. GRECO Spanish XVIIth Century



CO. HAZZA WITH FIREWORKS

Don and

CUTTER'S C

W.





61. RUINS.

Pen and brown ink

CLIPPING

VIII. Century.



62. HARBOR SCENE. Brush drawing. JAN BREUGHEL Flemish. XVIIth Century.



XVII - C-1405

Hemph

RUTENS

W. J. H. H. H.

65 LANDSCAPE



64. THE ARCHDUKE ALBERT. Pen and wash. RUBENS. Flemish. XVII<sup>TH</sup> Centu



65. MARIE DE MEDICI.      Black chalk.      RUBENS.      Flemish.      XVIIth Century



66 RUBENS' SON NICHOLAS. Black and red chalk. RUBENS. Flemish. XVIIth Century



67. TWO ENGLISH HERALDS. Chalk drawing. VAN DYCK Flemish. XVIIth Century.







*Plat. j*



70 TETHER AND MORDCHAI Pen and wash REMBRANDT Dutch XVII<sup>TH</sup> Century



71. WOMAN CARRYING A CHILD.

Pen, bistre and wash

REMBRANDT

Dutch





75 INTERIOR WITH BOORS

Pen, sepia and wash  
XVIIIth Century

VAN OSTADE

Dutch

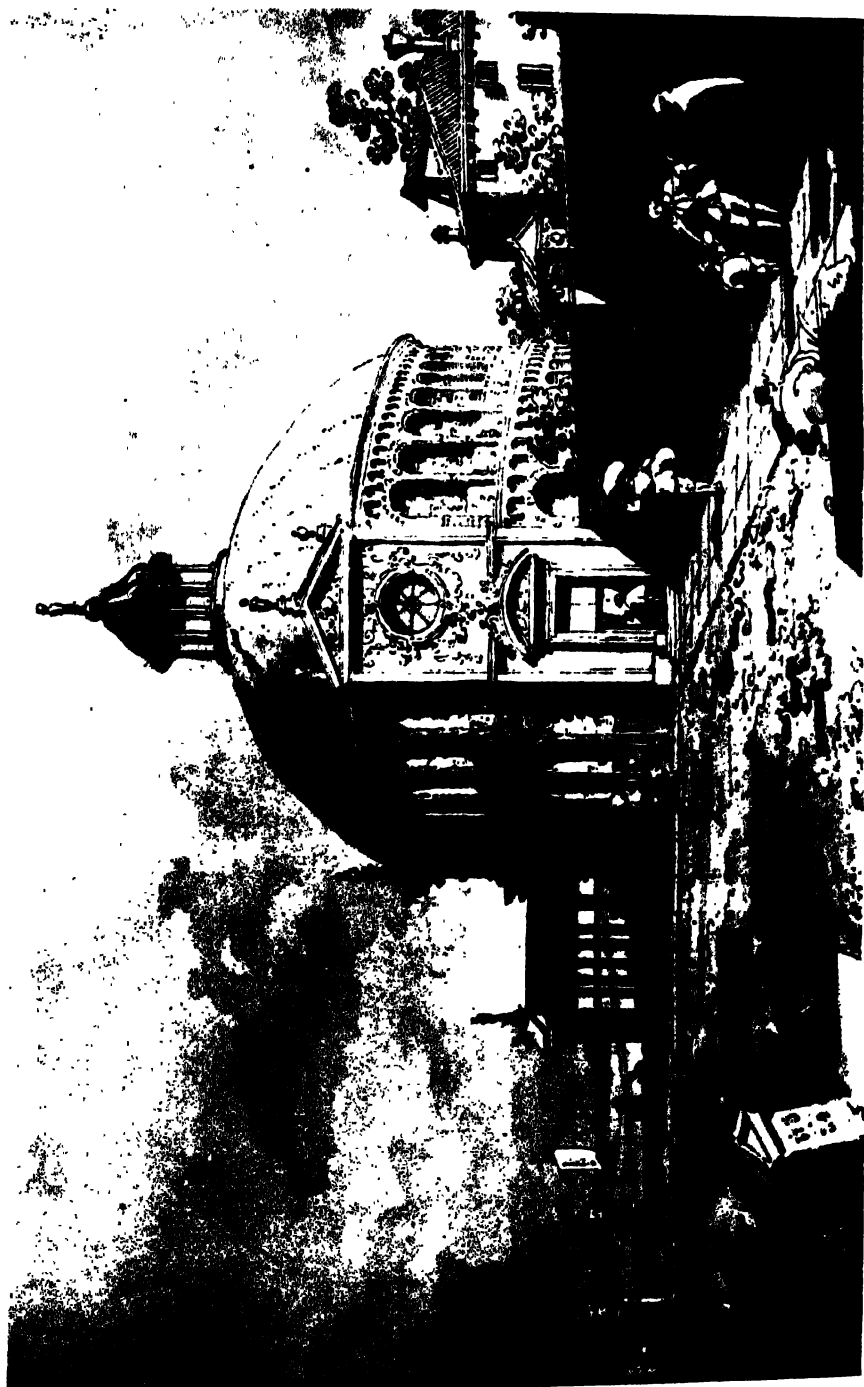




GIULIO PLAYER    Chalk with white    PIAZZETTA    Venice    XVIII<sup>TH</sup> Century







77 CIRCULAR CHURCH Bell and grey wash CANALE TIO Venetian XVIIIth Century



78. BOAR HUNT. Pen, bistre and wash. TIEPOLO. Venetian. XVIIIth Century



7) ABRAHAM VISITED BY THE ANGELS Pen, bistre and blue crayon  
Venetian XVIIIth Century

III POLO



PEER STREET



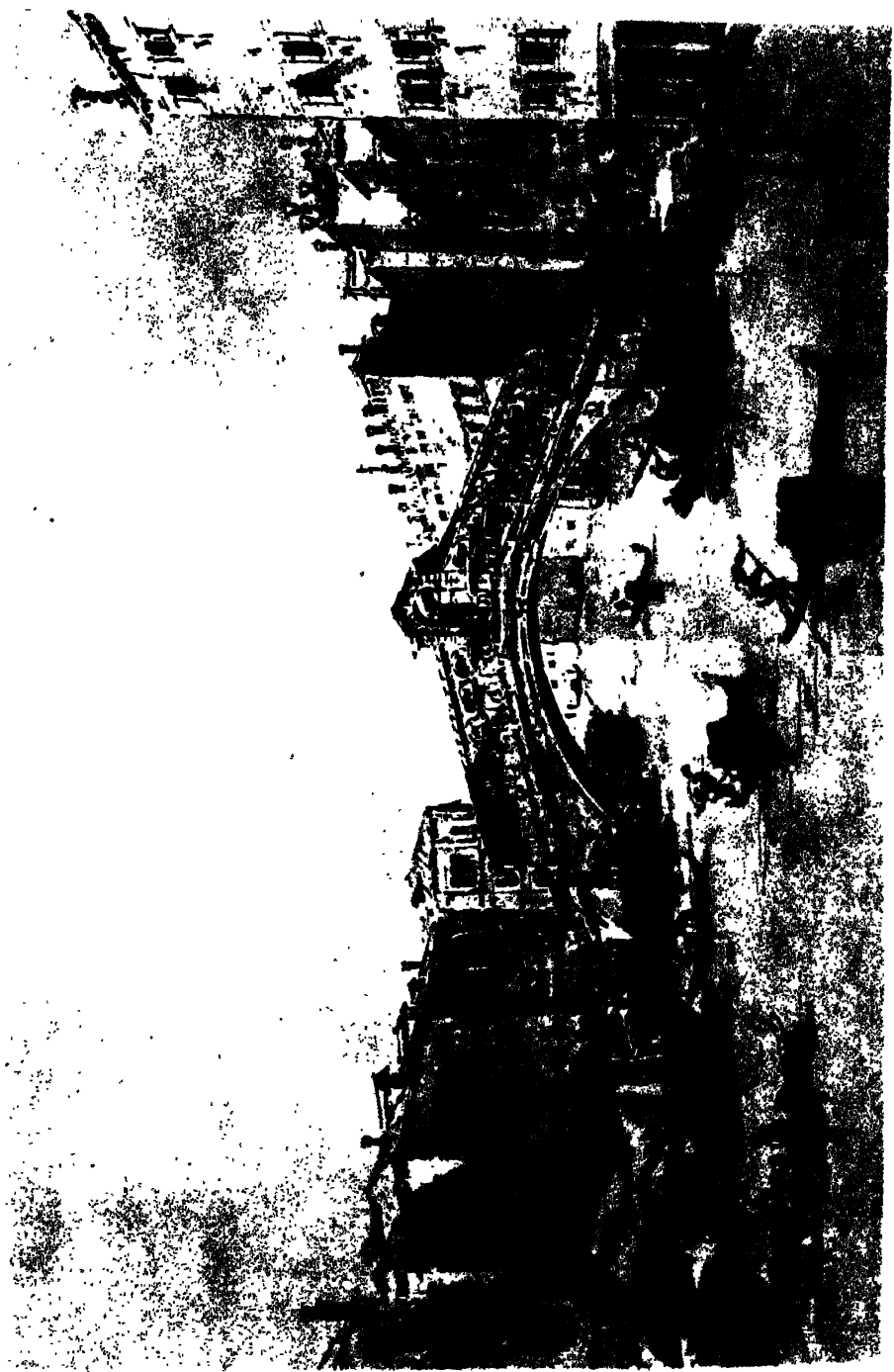
81 LADY IN ORIGNIAL COSTUME Chalk BOUCHER French XVIIIth century



83 VILLA D'ESTÈ Water color drawing FRAGONARD French XVIIIth Century



84 GRAND CANAL VENICE Pen and wash GUARDI follower Venetian XVIIIth Century



85 GRAND CANAL, VENICE.

Pen and wash

G. UARDI

Venetian

XVIIIth Century





86. STUDY OF A LADY.      Black and white chalk.      GAINSBOROUGH.      English.







89 A GAMING TABLE Pen and water color ROWLANDSON English XVIIIth Century







92 THE GUILLON-LETHIERE FAMILY Pencil INGRIS French XIXTH Century







94 WOMAN TAKEN IN ADULTERY

Watercolor drawing

BLAKE

English





96 ANGEL OF THE REVELATION Pen and water color BLAKE English XIXTH Century







99 HENRY IFROY AS A CHILD Pencil on cardboard COROT Hen F. XIXm Cent



100 LADY DRESSED FOR A BALL. Pen and brush. GUYS. French. XIXTH Century.



101 OFFICERS OF THE GUARD Pen ink and water color GUY French XIXth Century







103 THE MARKET Charcoal and water color DAUMIER French NINETEENTH Century







106 BALLET DANCERS RESTING Pastel drawing DELACROIX French XIXTH Century





108 SAIL BOATS AT HONFLIUR Pen and ink MONEI French XIXTH Century



109 CAFE SCENE Pen and ink MANET French XIXTH Century.







111. THE ARTIST IN HIS STUDIO Black crayon. SEURAT. French. XIX<sup>TH</sup> Century.



112. LADY FISHING.

Black crayon.

SEURAT.

French.

XIX<sup>TH</sup> Century.



113 PROFILE OF A WOMAN Chalk and pastel REDON French XIXTH Cent



114 ORPHIUS

Pastel drawing

RIDON

French

XIXth Century



115 OLD MAN WITH BOWED HEAD Black crayon, touched with white VAN GOGH  
Dutch XIXth Century



116. WOMAN MEDITATING. Black lead and ink. VAN GOGH. Dutch XIXth Century











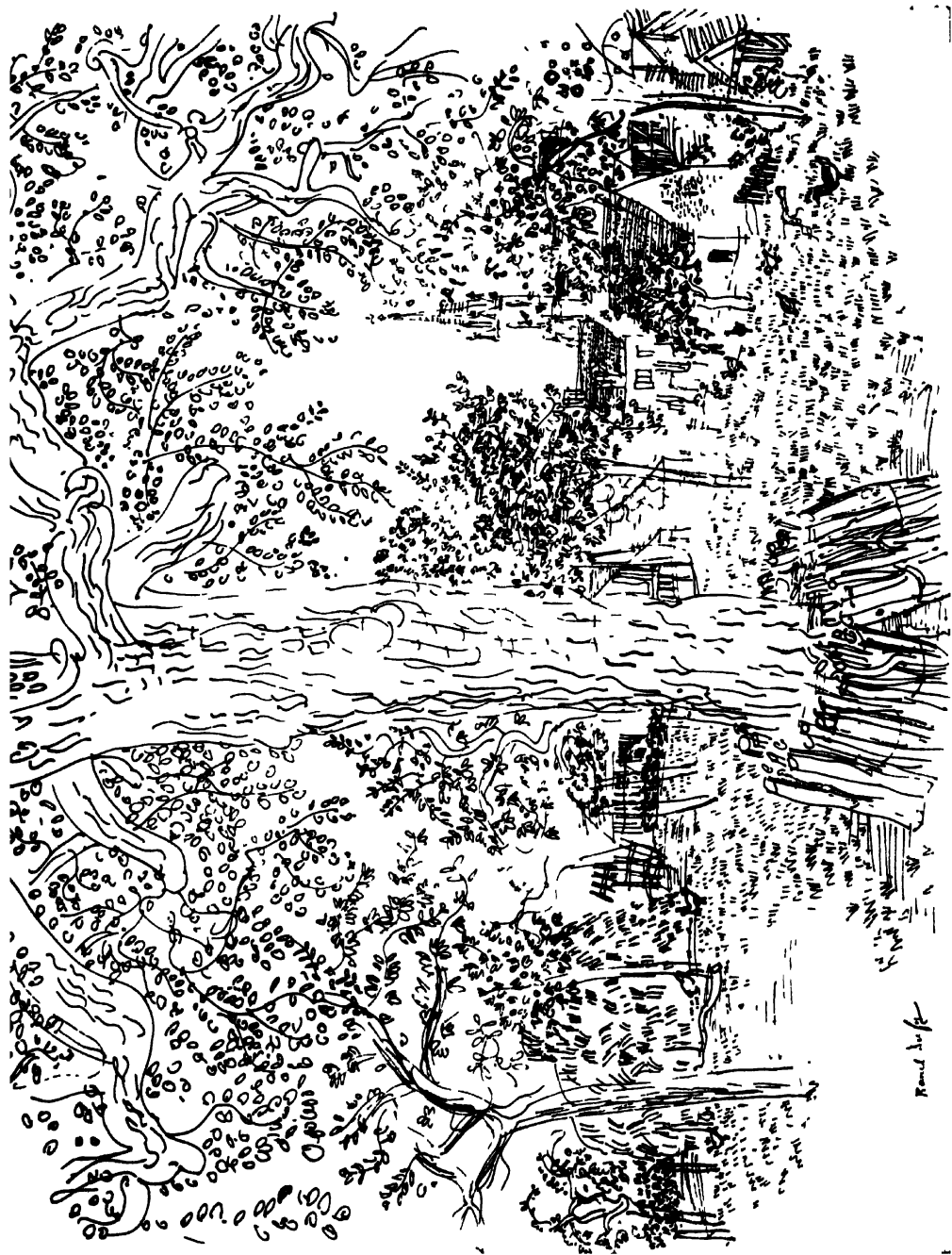


121 HEAD OF A YOUNG MAN Black crayon PICASSO Spanish XXth Century





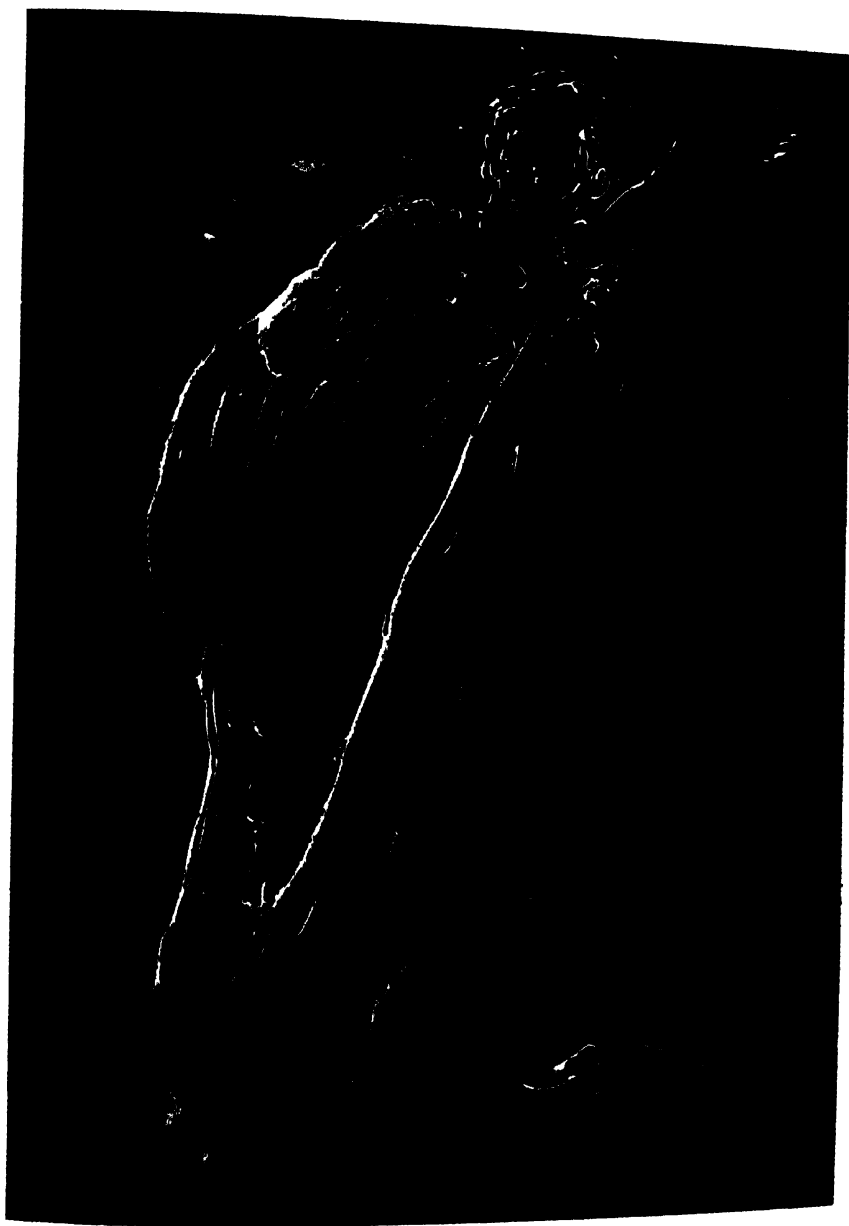












XXTH Century

REFERENCE  
Not to be lent out



129. FINETTE.

Lithographic drawing.

LAURENCIN.

French.

XXTH Century